

IN THE DOMAINS OF WOMAN.

HOUSE TOILETS.

At-Home Gowns and Early Spring Novelties.

NEW YORK, Jan. 21.—House gowns at this season of the year implies preparation for the quiet informal home amusements which the not far distant Lenten season will bring. The lectures, club and committee meetings, cooking classes and small luncheons, for which the hostess must wear a compromise between a genuine tea gown and a more splendid and ornate reception dress. Figured silks, of what are called silver taffeta, soft brocade, surahs, very short pile velvets, light weight zibelines and flowered beiges are the most frequently employed materials.

Any one of them forms the ideal house gown, which must be soft, light of weight, not easily wrinkled and having a simple design, from almost tailor-like simplicity to an elaborate pattern that nearly restores the long rejected tea robe. There is in these special costumes a touch of the unbecoming of gray—not the cold white gray but what is among the dressmakers called

quise blue with the pistache, or a girl will pin in her hair a knot of green velvet, from which grows out an enormously tall pistache green plume. Another favorite device with house gowns, be they for morning or afternoon use, is the wearing of long gloves. For this a scarf puffed sleeve drops to the elbow and there is finished by a bow. The loops and knots of the bow are tied on the inside of the elbow and then gloves wrinkle up and are tucked into the sleeves of the dress.

One way to arrive at a novel effect in any costume just now, be it for house, carriage, or street, is to have the skirt made half of one good and half of the other. You may, as for that, divide your halves as you prefer. You can have all the front of the petticoat, clear round to the hips, of lovely gray beige, with narrow lines of zig-zag blue, narrow black and wide striped gauze ribbon, that has a taffeta edge. Another way is to lay the skirt front in plaits, but not to tack the folds, and a woman, all artistically dressed, may wear a gown with it a flourish corsage of the same silk. A big slashed collar must fall upon the shoulders of it, under which cream lace should be gathered. Such lace on a silver taffeta in dahlia or scarlet green results in much richness of tone color.

SPRING VELVETS.

Just as lovely and promising a material for the spring season is the striped liberty velvet. It is positively the only striped goods now on any shop's counters, for there is a sort of madness prevalent for small, well-knit figuring on every fabric. The velvet is a great relief from the complicated squares and angles, and well-compounded neutral colors, or the sprawling points and gaudy arabesques. It has not introduced any new color on its arrival, and skirts of it are made quite simple. For wearing capacity it truly has no equal, and as a suggestion of what may be done in a dress pattern of it in hyacinth blue the sketch is supplied. The close basque fits down to a point in front and hooks up behind. That is in the decoration of gowns made of solid dark wool goods. A pretty disposition of it is shown in the dress for a young girl. The body of the dress is striped and then all the back plaits of black satin, or white silk, or sapphire liberty velvet. Yet another chance for differentiation over other women's dresses is to have the skirt of a cloth or silk skirt laid in broad but shallow folds, turning one way all around from hip to hip.

Stent women have fallen on this device as a treasure, as well as on the application of bertha to Louis XVI waists. To explain what is meant, just observe the sketch showing a plaited skirt and try to imagine it in one of the newest of new fabrics, a silver taffeta of a deep true dahlia shade. The charm of the new phase of taffeta is that whenever it rises to a fold, or plait, or wrinkle, or wherever the light strikes it the actual dye seems to fade out and become a star sapphire.

An exemplification of a good tailor-made house dress is given in the costume sketched in black and gray. Strictly speaking, there is another shade introduced, in the rose-colored vest of bengaline, striped with black silk. Though the pattern is of a tailor's design, such a gown is really made at the dressmaker's, and its skirt lined with gray ribbon serge, a silk that is almost guaranteed to drive taffeta from its stronghold as a lining.

Though it does not possess quite the buoyancy of taffeta, it is a far more durable silk. The object now to arrive at is hanging a skirt to give the back plaits all the bouffant effects possible. This the crisp silk alone will not do, so that every perfect gown, coming home from the modiste, shows at two points down the back with an adjustment of steel hooks. Does this mean a sneaking revival of the bustle, or uncomfortable and unhealthy memory or is it just a season's freak? Every woman is rather alarmingly asking herself this question, just as she contemplates with a little heart-sinking an omnivorous lengthening of the rear skirt widths. Another novelty in the making of petticoats is facing them with velvet suede. In reality this is a boss band of leather, dressed in velvet, to show a velvety pile, and on house dresses it is used in the kayak colors. In place of a dust ruffle. One of its chief merits is that it is unlike broad or velvet, it does not tarnish delicate shoes, and it is said to outlast a dozen other hem bindings.

A LOUNGING TOILET.

Of a tendency toward easy half-wrappers the luncheon robe, the pretty costume in mousseline de sole and figure silk fairly represents what is being accomplished. This is in reality a sort of adaptation from the easy, graceful tea robe that French and English women faithfully wear at 5 o'clock. The American woman's innate love of tidy elegance prevents any introduction of straight lines falling from neck to toe, so that a soft bowknot girdle of velvet gathers in the accordion plaited muslin at the waist

and a pure silver glow is the result. A few of these silks have an odd water mark in them and some are figured in large bright flowers.

The popular mode is to treat them with trimming, made from alternate rows of suit to simple dark blue serge. About the hips fits a yoke of liberty velvet, in a warm shade of claret, but shrewdly figured in black. To this the serge skirt hangs, its meeting little velvet concealed by two rows of black silk braid, such as appears again on the pretty bolero jacket, which opens too, very few women are as preventing as a fitted lining, and hooks up under the left arm, and an oddity is the braided front plastron, as well as the scarf shawl of navy blue taffeta.

There is no getting away, these months to come, from the bolero that is rapidly growing into the proportions of a recognized house wrap. Many women have as many as a dozen of them, chiefly in varying colors of velvet, to wear with any and every bodice. There is no denying they are cozy protections against wandering drafts, and a little black velvet bolero alips as a finish over the plainest waist of any color. Later on, when foul air, gingham and challie are needed, ecru lace boleros will accompany them, to be put off and on as one's fancy may dictate, and the smart coat, with a black velvet bolero, and relieve one a bit of a tailor-made bolero, in serge or tweed or poplin. It will be found much cooler than regulation jackets, and relieve one at the same time toward sense of being in one's shirt sleeves.

NINA FITCH.

KATE GREENAWAY.

Private life of a noted designer of children's dresses.

Every one has heard the name of Kate Greenaway, the talented English artist, who has done more to revolutionize children's dress than any other living woman. No woman is better known in England and in America than she, and yet no woman's personal life and habits are less known and talked of than hers. The reason of this lies in the fact that she regards her private life as something sacred to herself and her friends, and has never allowed any one to interview her, and refrains from accepting attention and entertainments that would bring her into a conspicuous position. She lives, however, in an old and picturesque house in the neighborhood of Hampstead Heath, and has her studio there on the top floor, a large, well lighted and cozy room, where Miss Greenaway loves to sit on pleasant days. She is most industrious, and to her hard work, originality and love for children is attributed her great success. Like every other successful man and woman, Kate Greenaway toiled long and earnestly before

she is 60 her public is her own. Age really helps her mentally and physically to round out her characters, and for that reason it is remarkable a greater number of clever girls, eager to succeed and make the stage their profession for a long time, do not study to win the less alluring, but far more lasting honors that come in the humble path of the eccentric comedienne.

HIGH ART PHOTOGRAPHY.

The Wonderful Work Accomplished by Miss Alice Hughes.

Our American women have of late years become expert in almost every art and profession, but it is for London to claim the most celebrated woman photographer in the world, Miss Alice Hughes, the daughter of Edwin Hughes, the famous portrait painter. She not only rivals all women in her profession, but there are very few men who can compete with her. She charges higher for her work than any other photographer in London, and yet she can scarcely attend to the orders that pour in upon her. Her patrons are from royalty and the nobility gen-

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Her work is all done at her home in Gower street, London, and there are none of the unpleasant surroundings usually encountered in the best of photographic galleries.

There is no outward sign on the portal or windows to suggest the atelier, and one is ushered in to a luxurious private home. First, there are two large drawing-rooms beautifully furnished and decorated with exquisite taste, and the studio itself is built out over the garden, and one descends to it

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There is no outward sign on the portal or windows to suggest the atelier, and one is ushered in to a luxurious private home. First, there are two large drawing-rooms beautifully furnished and decorated with exquisite taste, and the studio itself is built out over the garden, and one descends to it